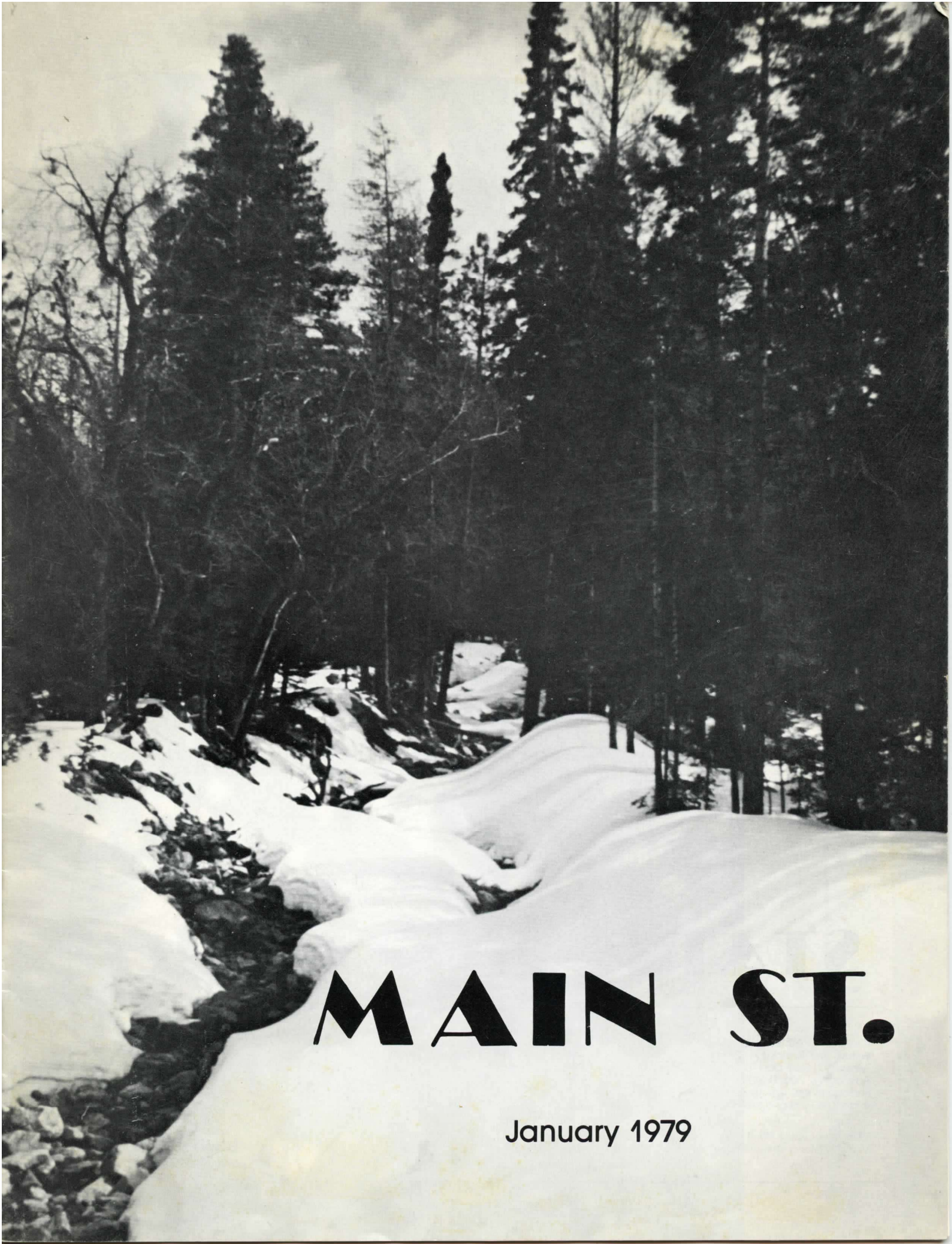

MAIN ST.

January 1979

1970 1971 1972 1973 1974 1975 1976 1977 1978 1979

As 1980 quickly approaches the flavor of the 1970's becomes clear. This issue of Main Street is dedicated to reviewing the trends of the last decade, particularly in our own community and campus.

CONTENTS

5 Huntington High has a long history. Bill McCants describes trends and events in the early 1970's at HBHS.

8 Education has changed with the times. Eric Held looks at the progression of the learning process at our school in the 70's.

10 A new exciting phenomenon of the 70's; disco down to Noah's Ark with Lisa Belsito.

12 The face of Huntington Beach has changed during the 70's. A look down Main Street, Huntington Beach with Jan Greene and Don Foster.

16 Performing artists are challenged by a long road to success. Alex Kaloian follows the struggle of Huntington's fine arts hopefuls.

18 The 1970's have brought us wild and crazy people. Ciindi Yee interviews a unique personality on campus.

20 The women's liberation movement has come a long way in this decade. Kim Peasley examines just how far women have come in the 70's.

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The 70's
TIME

Huntington High, 1969-1975

. . . A time for changes

By Bill McCants

A decade is longer than most people realize. The 1970's have come from the Viet Nam War and dress codes to Proposition 13 and disco. At Huntington High, the first half of the decade was a period of many changes, trends, and adjustments, both for students and teachers. The following is a look at the way it was, not so very long ago.

Mr. Stillwagon, Activities Director since 1966-67, says, "In 1969-70, students worked successfully to have dress and social codes changed. The dress regulations were very strict by today's standards."

Under the old dress code, girls could not wear "faddish clothing," thongs, slacks, shorts, unusual make-up or tight-fitting clothes. Boys could not wear sandals without socks, shorts, mustaches or goatees, and were subject to suspension if they wore the insignia of a non-school group.

The Homecoming theme was "2001 —A Space Odyssey," and the Varsity Football team had a 7-2 record for the season. The Senior class ended the year giving 1,000 dollars to help build a Peace Corps partnership school in Africa.

There was a Critics' Circle for students interested in literature, and a Future Teachers' Club to promote an interest in the teaching profession. There was also a Boys' League which was chartered "to promote high standards of leadership, appearance, and conduct" within the boys of HBHS.

Huntington changed with the decades. The school lost half of its student body to the new Edison High School. They were replaced with students from Marina, who were pleased to discover windows on their new campus.

HBHS student art, 1970, by B. Rapp.

The "in" style, circa 1970.

The next year, 1970-71, brought a different kind of change. Mr. Stillwagon remembers, "Students had a combatative mood towards school because of Viet Nam. They saw the school as being part of the establishment, and as a result questioned curriculum and avoided dances and other activities."

Miss Steinberg, English teacher, comments, "There was really a general apathy among students. It wasn't 'cool' anymore to yell at pep rallies."

> ". . . It wasn't 'cool' anymore to yell at pep rallies."

Despite the apathy, there was a 27-member Executive Board. Highlights, the school newspaper, came out once a week. Taxidermy Club was formed with the slogan, "Don't stuff yourself, stuff an animal."

Students to Overcome Pollution (S.T.O.P.) was formed to "increase student awareness of the problems in our environment and possible solutions." The club sponsored an activity on "Earth Day" in which students from as far away as Seal Beach walked to school, picking up trash along the way.

In 1972-72, the ASB president and vice-president had shoulder-length hair. Senior ditch day was held in the fall, and food fights in the quad were a major activity.

Miss Steinberg says, "There were a lot of drugs on campus, and folk music was very popular. Wierdos were accepted, it was good to be different."

> "Kids didn't really change. Their looks did though, and that had an effect on many teachers."

Miss Riedlinger, English teacher, adds, "Kids didn't really change. Their looks did though, and that had an effect on many teachers. I think the student body here has always been nice".

During the year, a chapter of the Fellowship of Christian Athletes was formed on campus. Homecoming, with a "Gay Nineties" theme, featured a hot air balloon. Seniors made up the last graduating class of "Old Huntington."

School reconstruction began in 1972-73. Dr. Larry Lucas replaced the extremely popular Woodrow Smith as principal. Robyn Cones became one of only three girls ever to be elected ASB president at Huntington.

According to Mr. Stillwagon, the National Organization of Women (N.O.W.) group was very active on campus. Ecology was also emphasized.

As for curriculum, Miss Riedlinger says, "The educational philosophy of the district changed. Students got to decide on the kind of education they would receive. This caused many teachers to try to 'sell' their courses to students."

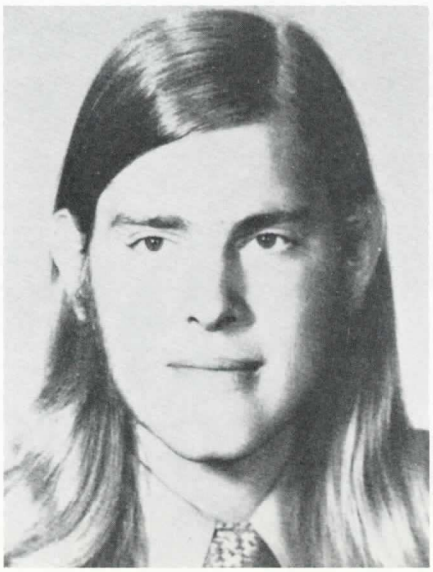
Construction would dominate the campus for the next four years. "Students and teachers showed remarkable tolerance under difficult circumstances, Mr. Stillwagon comments. "Classes were often taught over the sound of jackhammers and collapsing walls."

"There were many open pits and wrecking piles, but no accidents," Miss Steinberg recalls. "But there were some funny close calls. Once, a teacher was in the middle of a lecture when some construction workers came smashing through the wall into his classroom."

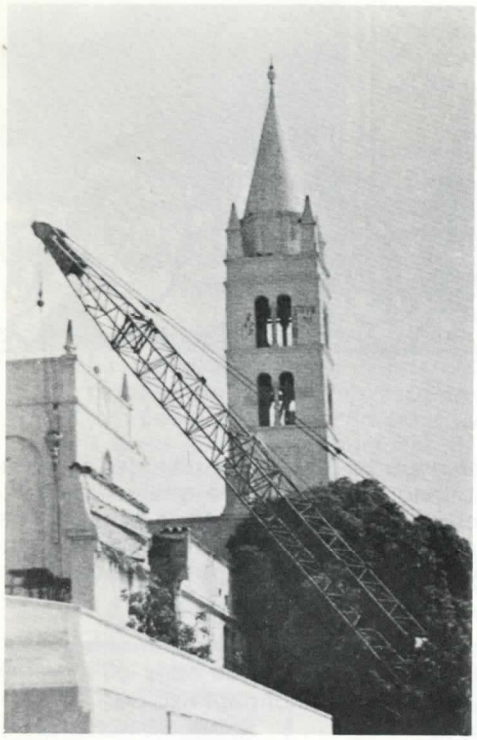
"I knew a teacher who had a class next to the tower," Miss Riedlinger adds, "and workers were pouring in reinforcing concrete. The concrete came seeping through the walls into her room. She got her class out of there fast."

Mr. Stillwagon describes the year 1973-74 as "an extension of the year before." He explains, "Society moved on, but the school didn't.

There were some changes from the past year. Boys' League disappeared because of poor membership. Perhaps Huntington boys felt they could promote high standards of leadership, appearance, and conduct on their own. There was also a Campus Life Club, which claimed to talk to "God, and many times guest speakers."



Not your typical ASB Presidents; 1972 (right) and 1973.



Scenes from reconstruction, 1972-76.

photos courtesy of Yearbook

"Religion was a very big thing on campus in the early 70's," Mr. Stillwagon says. "In 1969, 'Teens for Christ' actually picketed in front of the school. Now, after the county finally ruled on the matter, religious groups cannot use school facilities. This is to ensure separation of church and state."

Mr. Stillwagon concludes, "1974-75 marked the resurgence of school as a focal point for activities. The anti-establishment feeling had faded."

Pep rallies and dances became popular again, and more students participated in ASB and class elections. Even recognition was expanded; five times as many awards were available to students as were in the past.

The late 70's could be considered fairly uneventful when compared to the first half of the decade, at least on this campus. The interests and concerns of high school students seemed to haved changed a lot since 1969. Or maybe they really haven't. There would be truth to the saying, "The more things change, the more they remain the same."

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Going back to basics

By Eric Held

Huntington High's transition from *individualized* to competency-based instruction

During the last decade, changing attitudes towards America's educational structure have altered the contents of many classes offered to today's student. The nature of many classes at HBHS has changed from an individualized, open concept to a competency-based curriculum.

It seems that class format in many departments is returning to the rigid state that it was in the early '60's, before the "individualized learning" concept existed.

"We moved away from that structured system because the concept was that you could teach the same skills with different vehicles," said Dr. Larry Lucas, principal of HBHS. "Unfortunately, some courses became so specialized that they got more interested in the content of the course, not the learning experience that is necessary."

"We went back to a more structured class format because of public reaction against 'progressive permissiveness'," said Miss Judith Riedlinger, English Department Coordinator. "We had originally come into progressive education in order to let the individual student pass through school at his own pace."

According to Miss Riedlinger, the Hart Bill, which was passed 4 years ago by the State Legislature, is another reason for the change "back to basics." The bill called for a competency-based curriculum, which makes sure that students receive the information needed to pass proficiency exams. The graduating class of 1981 is the first that is required to pass such tests in order to graduate.

Mrs. Joyce Ward, English teacher, pointed out the problem of using public attitudes as a determiner of the validity of course content. "Educators are trained throughout their lives for educating young people."

Miss Riedlinger added as an example, "John Q. Public has often thought that anyone can be a teacher. However, they have not equated the teachers' skills, training and experience with those of other professional fields."

According to Dr. Lucas, the electives that still remain have a broader appeal than the earlier ones and are more appropriate for college preparation. "We are also seeing from students a request for more basic classes," said Dr. Lucas. "We are adding another section of British Literature and four more sections of college composition this spring. These are courses that not only meet high school requirements but also prepare the student for college."

"I prefer having a stronger curriculum. We are moving toward that as a result of community attitudes," said Dr. Lucas. "Though we aren't going back to a rigid format where everyone takes the same classes, we feel that the open class format lacked system and sequencing that assured parents and students that they had the ability for college."

Ms. Ann Chlebicki, Assistant Principal, stated that it would be popular to say that schools went "back to basics" because of bad test scores and inadequate teaching methods. But she personally believes that "nothing has changed." She later said, "But jargon, structure and curriculum have changed."

The changes have caused the restructuring or elimination of some classes, while it has not affected others. Some of these are in the math department. According to Mrs. Nova Beck, Math department coordinator, very few options were ever available to math students, one of them being a two-year Algebra class.

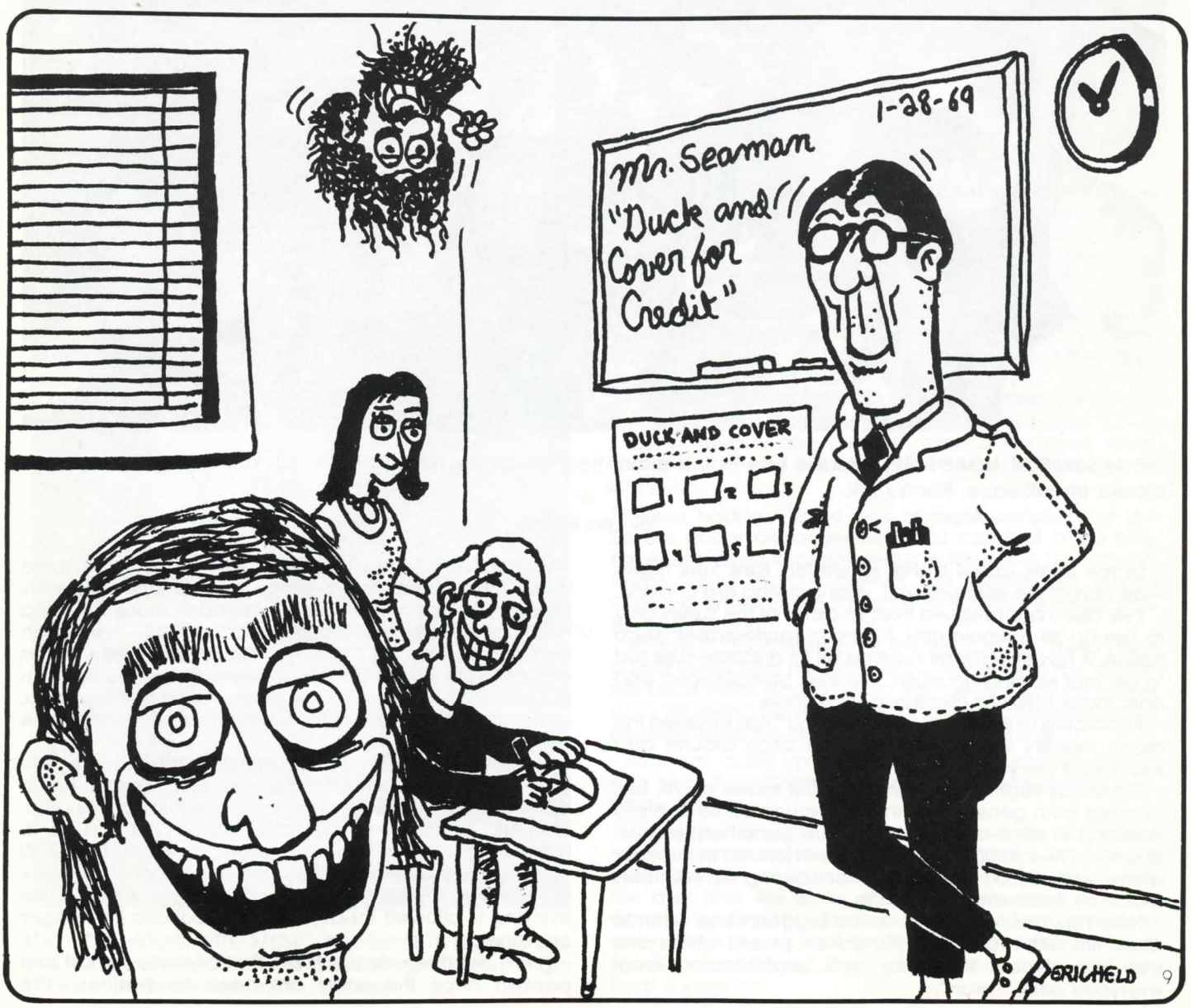
"It is to the advantage of the student that they have a limited elective system in the math department," said Mrs. Beck. "The more classes they have to choose from, the more they get out of structure." According to Mrs. Beck, the present sequence of courses is generally the same as what was offered by the math department 30 years ago.

The science department has not been affected while some others have, according to Mr. Craig Huff, department coordinator. "We offer more classes than we did in the '60's," said Mr. Huff. "Our problem is that we don't have enough classrooms for new courses—to add a new one, we would have to eliminate another." He added that the horticulture and nature study classes are offered in other facilities on campus, thus avoiding the problem.

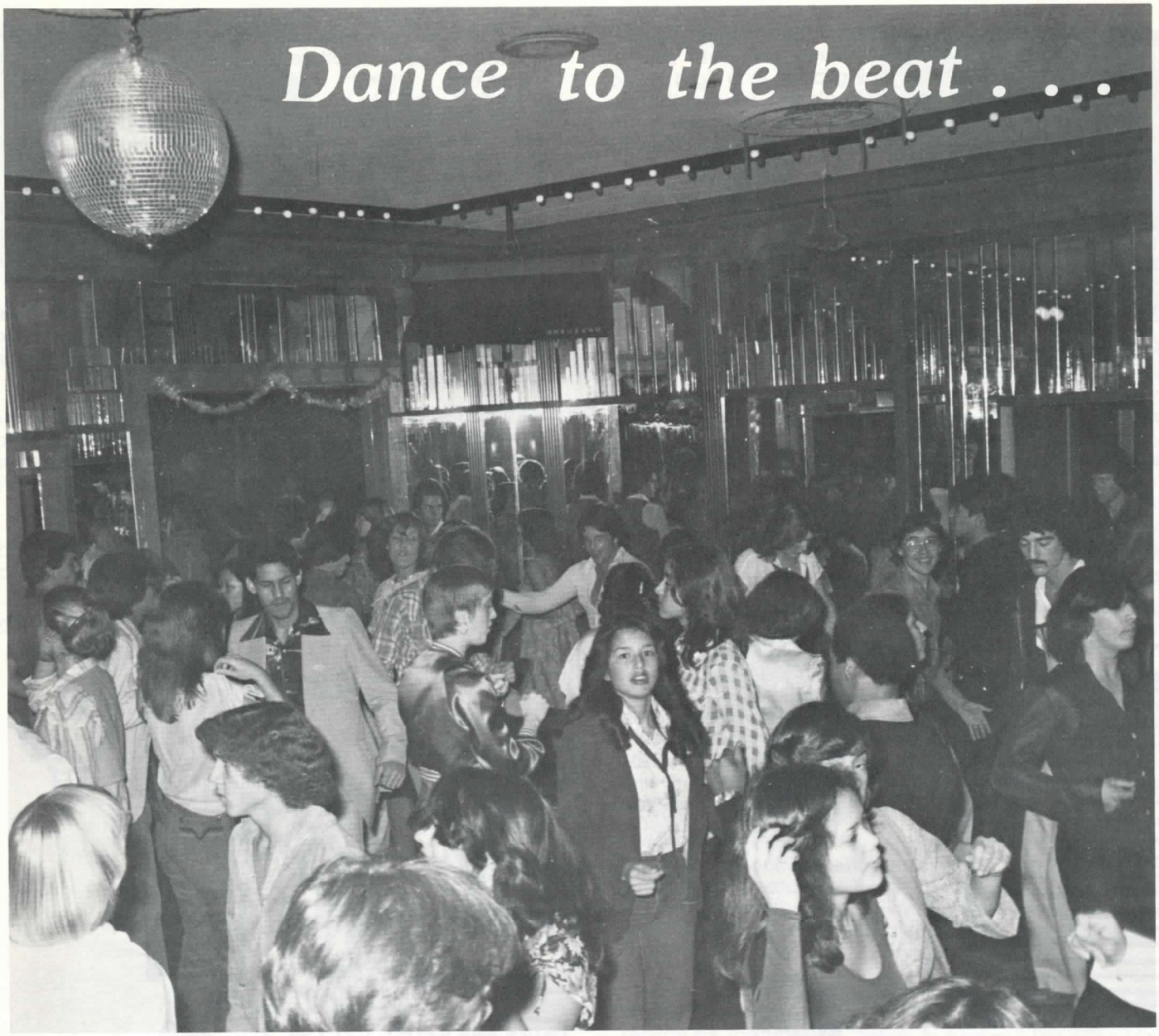
According to Mr. Huff, very few classes have been eliminated over the years, some of them being technical chemistry and advanced physical science. These courses were dropped due to lack of student support.

The question of whether or not HBHS will go back to the multi-elective system of the late '60s has received conflicing answers. "I don't think it was a valid education, and we won't go back," said Dr. Lucas. "In the future, there will still be choice, but not as many as there were.

"No one can tell how long it will take," said Miss Riedlinger," but the cycle will continue. Read educational history."



Dance to the beat . . .



THE ANIMALS AT NOAH'S ARK—Bodies fuse in the disco heat generated by a typically crowded night at the teen-biased discotheque, Noah's Ark.

By Lisa Belsito

Strobe lights, angel flights, superchic, New York hustle —all part of the ever-popular, ever-growing era of disco.

Yes, disco has returned from its ashes of the sixties only to rise up to a whole new hypnotic razzle-dazzle disco scene. It has everybody running off to discotheques just to get that electrifying music into their bloodstreams and onto those $100,000 Plexiflex dance floors.

According to Billboard, "Disco Sound" has invaded the music industry with over 153 million disco albums and tapes sold this year.

"Saturday Night Fever," the superhit movie of '78, has inspired both generations into a glamorous life of disco dancing in some of the most unique discotheques ever created. Over 30,000 clubs have been formed in this year alone with 45,000 nationwide, according to estimates made by Discoworld magazine.

New York has taken over as the biggest trend setter in disco life with more than 150 dance places where one can experience that sexy and sophisticated beat everyone calls "disco".

Manhattan's Regine's, one of the many discos featured in New York, costs the average dancer approximately $600 for a membership which includes many fun-filled evenings of Latin hustling. But that's not all—there is an admission charge of $12 at the door. Once inside, drinks are sold from 5-8 dollars a shot. So, next time you happen to find yourself in New York with absolutely nothing to do, and can afford it, then the Manhattan's Regine's is the place for you.

But what happens when you live in Orange County and your allowance is only $5 a week? Well, Noah's Ark, a discotheque for the younger crowd is just right for you. "The Ark" as it is locally called is located on Broadway in Long Beach. There is no membership fee, but a $3.50 cover charge is asked at the door. The reason Noah's Ark is so popular is because the atmosphere is clean. No smoking is allowed inside, and no alcoholic beverages are served.

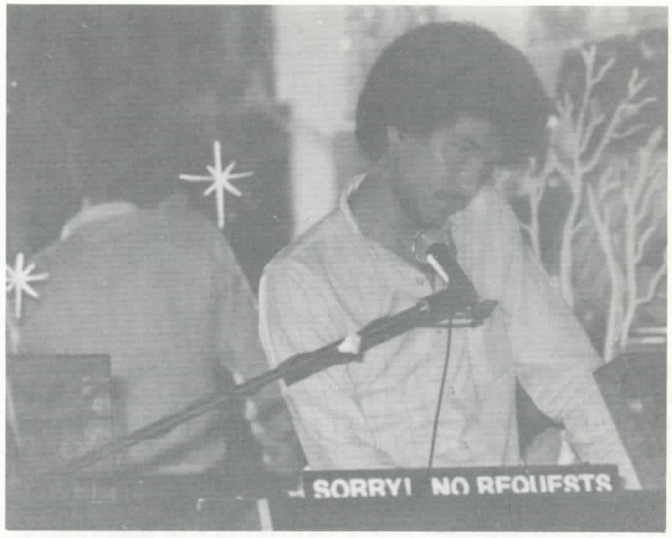
There are three dance floors that become almost jam packed once the doors are open for business. The

of the disco heat

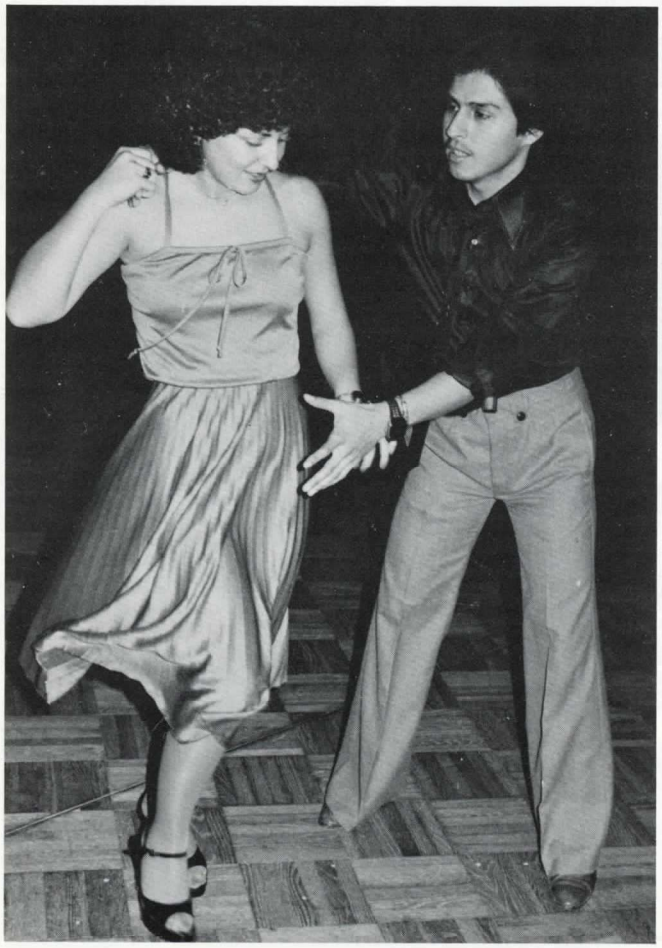
arrangement of lights is simply outrageous. Animating this nonreality is the music, of course, orchestrated by that "invisible hand" that controls the knobs on each turntable. The sound system consists of high frequency speakers that sets off eardrum-bursting amplification.

All discos—from Manhattan's Regine's to Noah's Ark have more in common than meets the blinded strobe-filled eye. What they both share is the vast and precise impressive technology. The cost of a disco sound-and-light system has tripled in the past year from $200,000 for the basic set to more than $600,000 for the newer devices. Some discos use accessories such as smoke machines that billow rose and aqua colored clouds from the dance floor. Others may just use the dry ice blower which gives that misty effect. Both of these are used to get the dancer in a nonreality mood and to cause the emotional temperature to rise.

The disc jockey plays an important part inside the discotheque. He must be good. He's got to keep a constant watch on the dance floor to see how the dancers respond to the music he has selected to play. He has to intuit the behavior patterns of the dances. A DJ must know whether they are getting bored with the music or if it is too fast for them. He must read the body language and pick up the vibes. Then he can change the tempo and pace with his collection of records and tapes. One thing a DJ must avoid is silence. The music must be constant, and above all, loud.



MY MAIN MAN—And yet, the spectre behind the strobes, mirrored balls, and wall to wall sound, is the unseen disc jockey. Behind a wall of wizardry, this unseen phantom keeps a consistent flow of music and rhythm coming onto the floor.



AND YOU THOUGHT THE MUSIC WAS REPETITIVE! Disco Lisa and disco partner dance the disco song to a disco light show on the disco floor of a . . . disco.

Not only has the record industry boomed from disco but also the fashion industry. The dress is crucial - it must flow, swirl, swing. Night dancing is the time for semi-see through dresses, satin goods, or any type of garment that can be wrapped or pinned.

The dress for those "Macho Men" has put Angle Flights into business and into the discotheques. Most guys enjoy those tight huggable pants that show off their physique as they boogie on the dance floor.

For those sophisticated dancers, the three-piece suit seems to be the most ultimate dress for the discos.

Lots of jewelry can be worn around the neck. Gold chains seem to be the most popular among those open shirt guys.

If you happen to be one of those people who are serious about disco dressing, you can find disco boutiques scattered throughout any of those big department stores. Some dance clothes are reasonably priced copies of original disco designs by Stephen Burrows, Kenzo, and Halston.

A must in disco dressing is the disco purse. These small purses swing from the neck, shoulder, or belt. The reason the Disco Purse was invented was because many purses were left along the dance floors and had a way of disappearing while the dancers were still dancing.

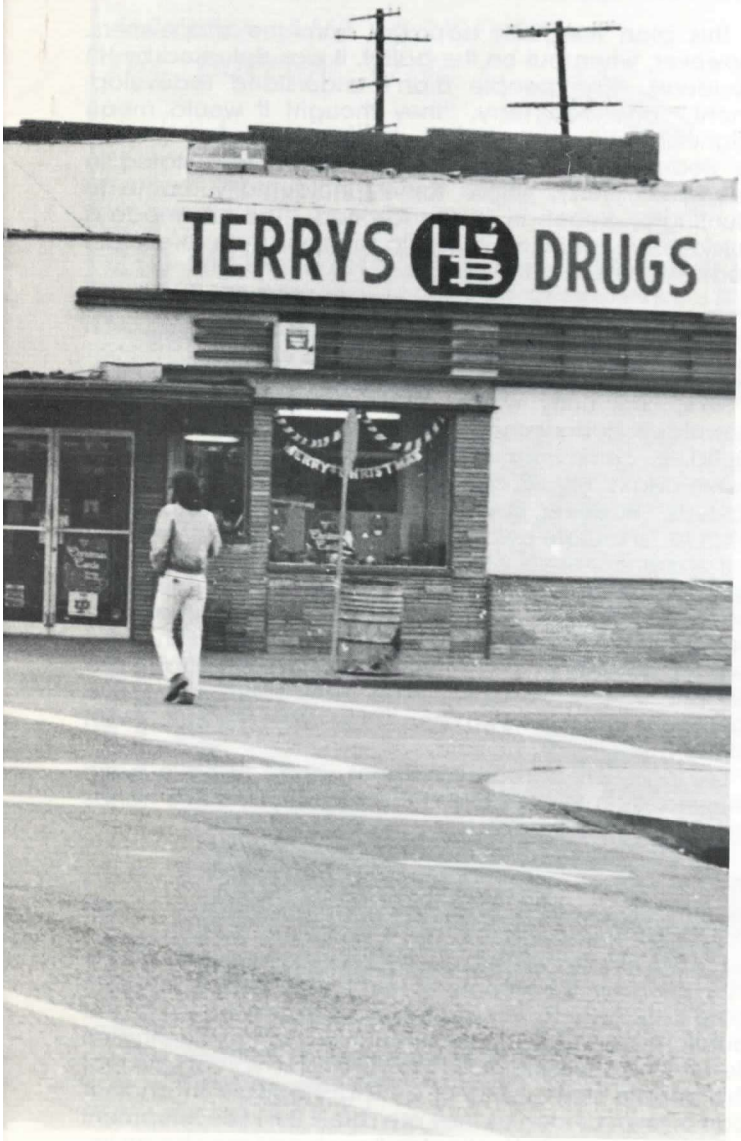
As far as make up is concerned, the more the better. With all of those bright lights you simply cannot look over made up.

Disco has brought that glamour back to dancing. It made everyone get all dressed up again. Everyone is their own person when disco takes over. The needle hits the disc and the wave of a throbbing beat pulls the dancers to the floor in an outbreak of a never-ending fever. When the msuic stops, the lights are turned off, and the doors are locked, the fever keeps on rising and that beat lingers on.

GEORGES
TERRYS DRUGS
DRUGS
STOP

Downtown HB at a standstill

By Jan Greene and Don Foster



Driving down Main Street, Huntington Beach, the tree-lined street is peaceful and shady in the noontime sun. Rounding the corner to the beach, however, one is shocked to see the downtown area, with surf and head shops, sleazy hotels, and broken-down thrift shops. The quiet residential tracts, which have sprung up at an 800% growth rate in the last ten years, contrast with the run-down downtown area, and plans for its redevelopment have caused a great controversy between city officials and downtown businessmen. At this time, redevelopment is at a standstill because of the differing opinions of these two groups as to how redevelopment should take place.

The Planning Department, Planning Commission, and, finally, the City Council decide how old sections of Huntington Beach will be redeveloped. The development of any city goes in a cycle comparable to this: the city is incorporated, then developed into a community with houses and shopping centers. When it is completely developed, the redevelopment process begins, in which the oldest places are renovated. Thus, the Planning Department is never out of work. As soon as future planning is finished, redevelopment starts.

The redevelopment of downtown Huntington Beach, particularly Main Street, has been a recurring problem since the 1960's. Redevelopment is an often misunderstood thing, and the many laws and city ordinances concerning it keep the subject confusing and

"Most buildings will have to be upwards of six stories from now on to justify the land cost."

hard to understand. Redevelopment includes condemnation of certain buildings and the rezoning of the area, which means some people and businesses would have to move out in order to make room for more profitable and tourist-attracting establishments. Of course, it should be noted that the city has the responsibility of rehousing these people at the city's expense.

According to Chuck Clark of the Planning Department, nothing of substance, at least from the city's point of view, can now come of its original plans. "We can expect no grandiose plan for redeveloping the downtown area," Clark states. "Perhaps a code enforcement of structures will come about along with some incentives for private enterprise to attract visitors, but nothing like what the city originally planned."

On the other side of the coin are the property owners and businessmen in the downtown area.

It seems the businessmen in HB want redevelopment as much as the Planning Department. However, it is their

methods in attaining a "revitalization" as the city calls it, that would differ. To understand the differences, a look back into history might be helpful.

In 1949, the California State Parking Act was written. It created a parking authority which decided that additional parking was needed along Main Street. Unfortunately, most shops in the downtown area are crowded together, each on a twenty-five foot lot. Such conditions leave very little room for parking.

So, for twenty years, the patrons of the downtown shops made do with little or no parking in that area. Until, in 1969, "The Top of the Pier" plan was unveiled.

Bob Terry, downtown businessman

The plan was a city decision to provide parking. However, the price for many store owners was too high. The decision was to level five blocks in the downtown area along Main Street and PCH and make them into a parking lot. This would have meant condemning over 60 buildings.

Bob Terry owns nine twenty-five foot lots right in the heart of the area which was to have been condemned. In 1971, Terry and 46 other property owners banded together to fight the proposed redevelopment plan. In November of that year, a judge rendered a decision against the owners, placing a moratorium on construction.

In other words, no building or improvement was to take place on any of the property, in the downtown area, which might raise the value of the structures. In order for the city to build the parking lot, they would have had to condemn, then purchase, at the market value, all the land required. The city would have had to pay higher prices, resulting from improvements, if the moratorium was not set.

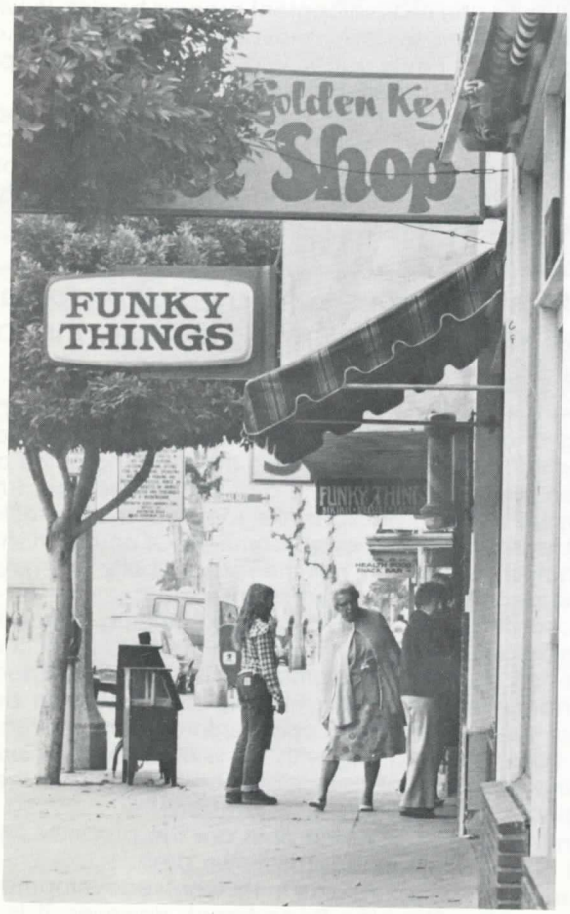
However, apparently due to cost, the plan was abandoned. But did the planners and developers give up? No.

In 1976 a new plan was proposed, to "convert the downtown section near the pier, into a healthy, tourist-oriented area." This plan was again to have its main emphasis on the five blocks adjacent to Main Street, although it also included 688 acres stretching from Goldenwest Street to Beach Boulevard.

VTN Consolidated, one of the developers who supposedly invested $150,000 of their money in this plan, was prepared to build a twenty-two story hotel and an eleven story office building, with massive underground facilities. "Most buildings," according to Bob Terry, "will have to be upwards of six stories from now on to justify the land cost" in the downtown area.

This plan met with approval from the shopowners. however, when put on the ballot, it was defeated by HB residents. "The people didn't understand redevelopment," analyzed Terry, "they thought it would mean higher taxes."

"Redevelopment went down in flames" Terry stated. In retrospect, Terry, whose father, incidentally, came to Huntington Beach in 1923, reasoned: "The city made a mistake by not hiring a public relations man to explain redevelopment to the people."



The view down Main Street.

"Redevelopment went down in flames . . ."

Now, any unity which might have existed among downtown businessmen had dissipated. The Merchants Guild, a committee of these entrepreneurs, wants to make Main Street an "entertainment center for HB citizens." However, there has been no new development plan to "stimulate owners to sell," according to Terry.

If some cohesive plan was developed again to rejuvenate downtown HB, some shop owners might sell their businesses. Joe Farley, "the key man" of Main Street, said he's been in HB for 50 years, but he would sell his shop if it was for the betterment of the city. On the other hand are people like Branko Cavic, who owns seven twenty-five foot lots in the downtown area. He would never sell, "even at the going rate," he said.

So, for a while, redevelopment seems to have been shelved. Both the city's and the property owner's hands are tied for the time being.

Bob Terry best summed up the situation when he said, "I think the downtown area will look just the same ten years from now." He went on to say "I've always been an advocate of bulldozing the whole area and starting over."

If what Bill Holman of the Planning Department says is true, perhaps the people of Huntington Beach wouldn't care if the downtown area **were** bulldozed. He says, "The public is apathetic. In a community such as Huntington Beach, the city becomes so large and so spread out that the people don't really care what happens in another part of town as long as they are safe." But redevelopment affects everyone in Huntington Beach and may be an important problem for many years in the future.

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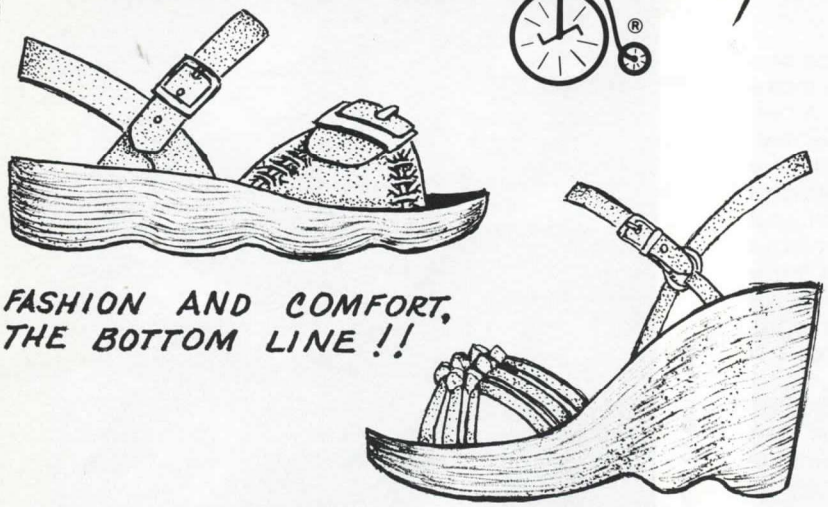

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The performing arts: The real struggle

By Alexander Kaloian

The Performing Arts. As a member of an audience one can find entertainment in it; as a critic one can make money off of it; as a performer one can die from it. A performer's life is a continuous struggle against competition, a non-ending fight for perfection and a race with the devil. Many a hard-working actor, singer, dancer and musician have gone through life seeking a career and have found themselves luckless, though they have skills and talent galore. Yet there are those who ignore these mere "details" of life and are working hard to make themselves a career in the performing arts. Here on campus, with its various performing groups, one does not have to look hard at all to find such a person.

What does one have to do to become a performer? PERFORM! And many students on campus are doing just that. Whether it be at school or in the outside world, performing gives "needed experience and development of skills" as dancer Mary Kimmel says.

"I want to be remembered." Marisa Mendoza

In addition to performing, one must learn what there is to know in their field. Students like violinist Howard Hitchcock, banjo artist Rick Hudson and soprano Vickie Litherland take the time to study privately with good teachers and practice several hours a week. Dancers Marisa Mendoza, Kristen Mangers, and Mary Kimmel attend dance classes outside of school and practice vigorously almost everyday of the week! When one is aimed at a professional career, there can never be enough learning it seems.

Looking ahead, many students desire even higher education in their art. Matt Bogen plans to attend UCLA to study acting; Donna Cartelige would like to go to CSULB to continue her flute studies; Clyde Allen is working toward a scholarship to Chapman College that entails an audition based on talent where he would study vocal music and conducting. There are many plans performing students have and very many ambitions for which they are working.

The demands placed upon performers are very high. In regard to acting, Matt Bogen says, "During the time I was rehearsing for my part of Lazar Wolf in 'Fiddler' I lost twenty pounts . . . Acting takes a lot of energy . . . The stage is hot, you have to project all the time and you must always span yourself across the stage."

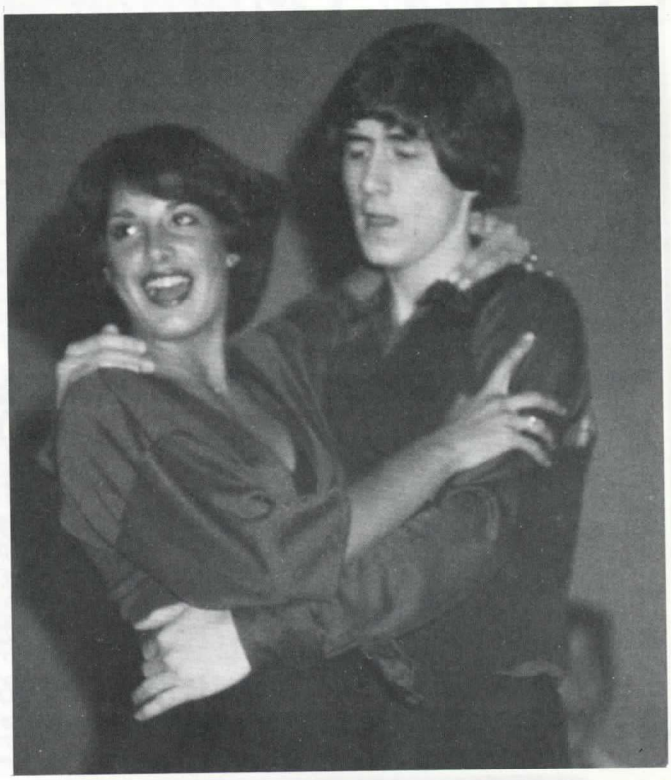


photo by Ken Greist

John Delaney (right) dances Jazz with Chrisa Sears (left).

Speaking about his work as one of the Kings in "Amahl," Clyde Allen said, "The rehearsal schedule ran me down. After going to school periods 1-7, I would go to work, then go to the rehearsal . . . a lot of what's involved requires self-discipline in the art."

Some performers are limited as to what they can do because of commercial considerations. Rick Hudson has the goal of making a professional recording career with his banjo artistry "but there is no market for banjo or country music. Too many people have pre-conceived ideas about the banjo . . . very few people know about its innovative aspects."

"I love to hear applause." Kathy Dowd

Practicing, learning, rehearsals, exhaustion. What are the rewards a performer receives for his limitless efforts? Contrary to popular belief, it's not fame and fortune. Matt Bogen proudly states, "I enjoy the glamour of theatre, but I'm not in it for the reputation; that means nothing to me."

When asked about fame and fortune, Mary Kimmel said that "it never even crosses my mind."

Then why? The most quoted response is "Because I enjoy it" and to see any of these students perform is definite proof. It is also to please the audience in some instances, but Clyde Allen is a firm believer that "performers are something for the audience to feed on. You get no feedback from the audience . . . you can't satisfy them because they can never get enough."

These performing students have definite feelings about their art. Paul McGlinchey, a very well rounded performer interested in composing and conducting says, "Music is an art form of expression in its highest and truest form . . . a path of truth . . . an expression of emotion."

"I enjoy the rewards and challenges." J.J. Glawe.

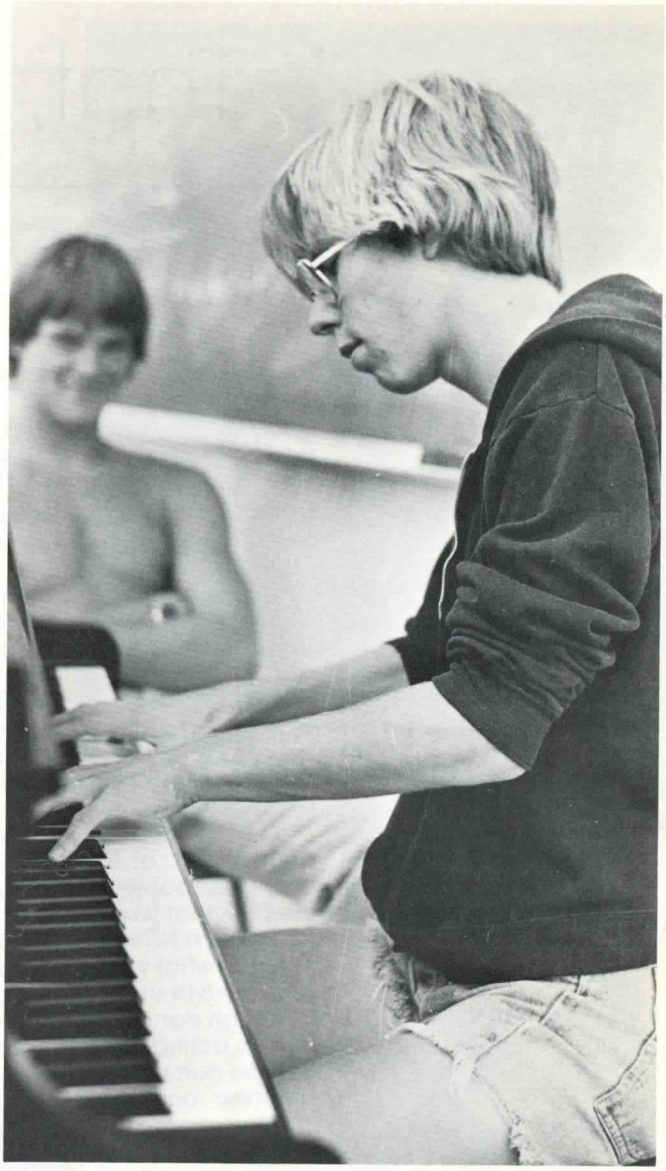
Dancer Kirsten Mangers says "You have to enjoy what you're doing or it's meaningless."

Soprano Vickie Litherland says "You've got to think of yourself and your career."

Future dance teacher Kim Be Dell loves to dance, "but I also love to help other people and teach them what I know. The life of a dancer is not my thing . . . I want to be in a financial situation I can rely on."

Clyde Allen says, "Music is an art and shouldn't be used competitively . . . There's too much commercialization in it. Music solely holds the purpose of self-fulfillment."

Tony Muro (left), Paul McGlinchey (right) in "Man of La Mancha."



Paul McGlinchey at the pianoforte while Alan Gilliland smirks in the background.

Matt Bogen says "It's the prospect of performing for a new audience each night that makes acting so fascinating."

Dean Moore is into drums "mainly for myself. If others enjoy it, that's fine. But I'll be doing my thing no matter what people say."

"Twirl Twirl I must Twirl!" Marijane Walker

Actress Gina Salemida says "Making others laugh satisfies me."

Perhaps next time people go to an HBHS Fine Arts production they can realize that here lies the future performers of America doing what they want to do, for now and forever.

Top That, Mattel*!

By Ciindi Yee

She walks, talks, teaches, models, acts, choreographs, and performs. What more could you ask for? No, it's not a new doll from Mattel*, it's that wild and crazy Kim McKillip. Very sure of her talents, Kim is confident she is to be a star. She focuses on dancing, acting and making people stare.

"Kim certainly has potential in Jazz or Modern dance," says dance teacher Charlene Dunn. Kim takes a big part in her advanced dance class, choreographing modern and disco dances. "She's very creative," said Dunn. Teaching dance in the South Coast Actors Co-op and choreographing some musicals at the Crescendo in Hollywood have given her some experience. Kim even teaches some Orange County dance instructors how to teach dance.

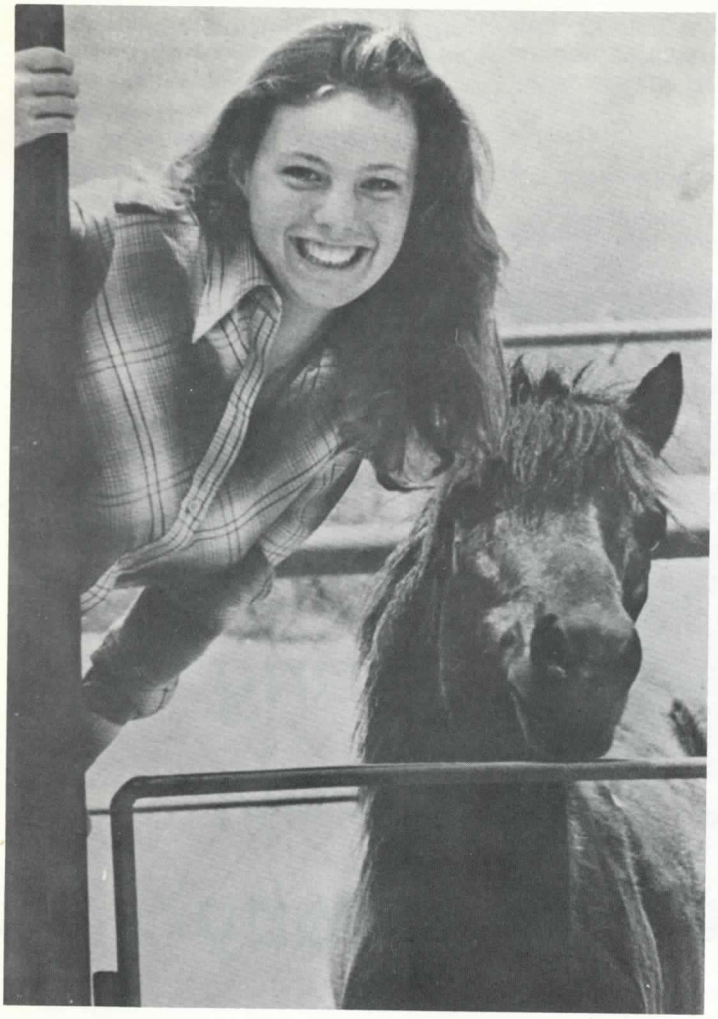
"I've danced on the "Midnight Special," "American Bandstand," at the Bonaventure Hotel, the Crescendo, and done some modeling disco shows for JAG. One of the jobs that was really fun was Tap Dancing Messages for Western National Onion." She thinks the main thing is to enjoy what you're doing. "You can use dancing to express a style or mood. It's great!"

Though dancing is her strongest talent, Kim has had her eye on acting since she was "Just a little tyke." "With acting you can be anyone you want," she says. To her credit she has: one bank commercial; an appearance on "Dating game," appearances in "Talent Showcase," which was a weekly TV show; "Rampage," "Witches Brew," "Bigot," not yet released movies; and the plays "South Pacific," "Man of La Mancha," "Dracula," and "Thumbs Up" and many others. Kim has been told she "for certain" has a part in the new movie, "P.S. I Love You." "This could really be big," she hopes.

On Halloween, it was not at all unusual to see Kim in a Jane-Tarzan suit. Almost every day Kim wears something outrageous, funny, sexy, cute or different to school. Students have gotten used to seeing Kim as: a Haremette, a Cub Scout, a Rah Rah, a Cowboy, an Andrews Sister, a tourist, a Navyman, a gangster and half a pair of very large breasts with Kara Berger last Halloween. "So I'm a show off! You have to be, to get anywhere. Beside, it's fun." Perhaps she means making people stare.

Kim's personal manager, Richard Gardener, bent on making her a "Superstar" said she'll be quite busy next year.

"I'm only happy when I'm busy, though," says McKillip, adjusting her cowboy hat. "I welcome the work." In the future, she is hoping to do major motion pictures, and to be "a known face." Asked what she thought about some day becoming a star, Kim says, "I'm looking forward to it."



Wild and Crazy

Courtesy photos

You've come a long way, baby...

What are little boys made of?
Snips and snail and puppy dog tails
What are little girls made out of?
Sugar and spice and everything nice.

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by Kim Peasley

For over a hundred years, American feminists have been raging over the traditional inferior status of women. In the early 1960's the women's movement was blazing strongly when suffragettes campaigned for the right to vote. After the victory of the 19th Amendment in 1920, the movement subsided somewhat and only flickered throughout the 1930's, 40's and 50's. But the turbulent 1960's sparked it back into a roaring inferno; militant libbers traded dresses for pants and tossed their bras into the fire. The 1970's brought control, turning the movement into a strong but steady flame. And while women are still widely stereotyped as inferior, this dedicated yet reasonable feminist movement of the 1970's has burned away many of the sexist barriers that deny female equality . . .

1970—On August 10 the ERA was passed by the House of Representatives by a vote of 350-15, the first time the ERA had been voted on in the full house in the 47 years since its introduction in 1923.

1971—There was growing use of the term MS., the maritally ambiguous female equivalent of Mr.

1971—the Campfire girls became coeducational.

1972—The Supreme Court ruled that an employer could not deny a job to a woman because she had children unless they denied jobs to fathers on the same basis.

1972—Joanne E. Pierce and Susan Lynn Roley became the first female FBI agents.

1972—The ERA was passed by the Senate without Amendment by a vote of 84-4 and recommended to the states for ratification on March 22. Two opponents of ERA, Rep. E. Celler (D NC) and Sen. S. Ervin (D NY) insisted on setting a seven year deadline for ratification.

1972—California becomes the 22nd state to ratify ERA.

1972—Shirley Chislom, the nation's first black congresswoman, sought the Democratic presidential nomination and won 151 votes at the national convention.

1972—Alene B. Duerk became the navy's first woman admiral, sharing flag ranks with two Air Force and four Army woman generals. The Navy authorized sending women to sea. The Army and Air Force opened Reserve Officer Training to women. Service women were allowed to marry and have custody of minor children.

1972—Jeanne M. Cisse of Guinea became the first woman president of the United Nations Security Council.

1973—Jean M. Holm was promoted to major general in the U.S. Army, the first woman to hold that title.

1973—Women's studies programs grew from two in 1970 to 72 in 1973, and 100 courses on 60 campuses grew to 2,000 on some 500 campuses.

1973—Conservative Judaism began to allow women to be counted in the "minyan," the quorum of 10 or more adults required for communal worship.

1973—Billie Jean King won $100,000 by defeating chauvanist Bobby Riggs in a battle of the sexes tennis match in September, 1973.

1973—President Nixon proclaims August 26 as Women's Rights Day.

1973—Bonnie Tiburzi, first woman pilot hired by a major airline, was assigned to American Airlines 727 fleet.

1974—Little Leagues are forced by the courts to allow girls to take the field with the boys.

1974—Four bishops ordained 11 women as Episcopal priests in Philadelphia, but their superiors nullified the action.

1974—The U.S. Merchant Marine Academy at Kings Point, N.Y. admitted women for the first time in 1974.

1974—Barbara Allen of Long Beach, California, and Judith Neuffer of Wooster, Ohio, became the first women to qualify as Navy pilots. Col. Mary Bane became the first woman marine to command a unit of men—2,000 at Camp Pendleton in California.

1974—The Supreme Court ruled, 7-2, that public schools cannot force women teachers to take maternity leave months before they expect to give birth.

1975—Carol Castellano became the first woman boxing referee.

1975—United Nation's celebrates International Women's Year 1975.

1975—The Supreme Court decided that the age for adulthood in state laws must be the same for both men and women.

1976—U.S. service academies admitted women for the first time.

1976—women held 5% of public office.

1976—Janet Guthrie qualified for the Indanapolis 500 on April 24.

1977—The United States held a National Women's Conference in Houston, Texas on November 18, 1977.

1978—The House of Representatives voted to extend the deadline for ratification of the ERA for three years and three months on August 15, 1978.

... But you ain't there yet

Although advances have been made toward equality, sex discrimination still exists in America. For many women, sexist stereotyping is a reality that inhibits free choice of identity.

THE INVISIBLE BAR	
Dependent	Independent
Passive	Aggressive
Non-competitive	Competitive
Emotional	Rational
Supportiveness	Leadership
Yielding	Assertive
Sensitivity	Stoicism
Happy servant	Master
Subjectivity	Objectivity
Receptivity	Analytical
Inability to risk	Courage
Lacking strong conscious	Confidence
Emotionally unstable	Emotional control
Weak, fragile	Strong, tough
Intuitive	Intelligence
Sentimental	Unsentimental
Companion to man	Provider
Nuturant	Productive
Low pain tolerance	High pain tolerance
Silly	Innovative
Childish, girl	Adult, man
Meek	Proud
Trivial	Important

Most people looking at the above list immediately identify the left side as female traits and the right side as male traits. Such stereotypic attitudes form an Invisible Bar that can often force women into traditional molds and restrict freedom of identity.

Many individuals of both sexes believe in this Invisible Bar because they have been "brainwashed" by society. Sexist brainwashing or socialization does not have to be violent, obvious, or even noticeable. Usually it is very subtle.

SCHOOL TEXTBOOKS

Many older school textbooks have sexist stereotypes. As Janet Harris in A Single Standard points out:

"The same confining parts are acted out by Mark and his sister, Janet, and by Mother and Father. Mother's chief occupation is washing dishes, cooking, sewing, ironing and wearing aprons. Daddy's chief occupation is coming home. Daddy is never seen wiping away Janet's tears Or helping Mark clean his room; he plays ball with Mark.

Janet and Mark continue acting out their sexual roles. Janet tries on her new skates and falls.

"Mark! Janet!" said Mother.

"What is going on here?"

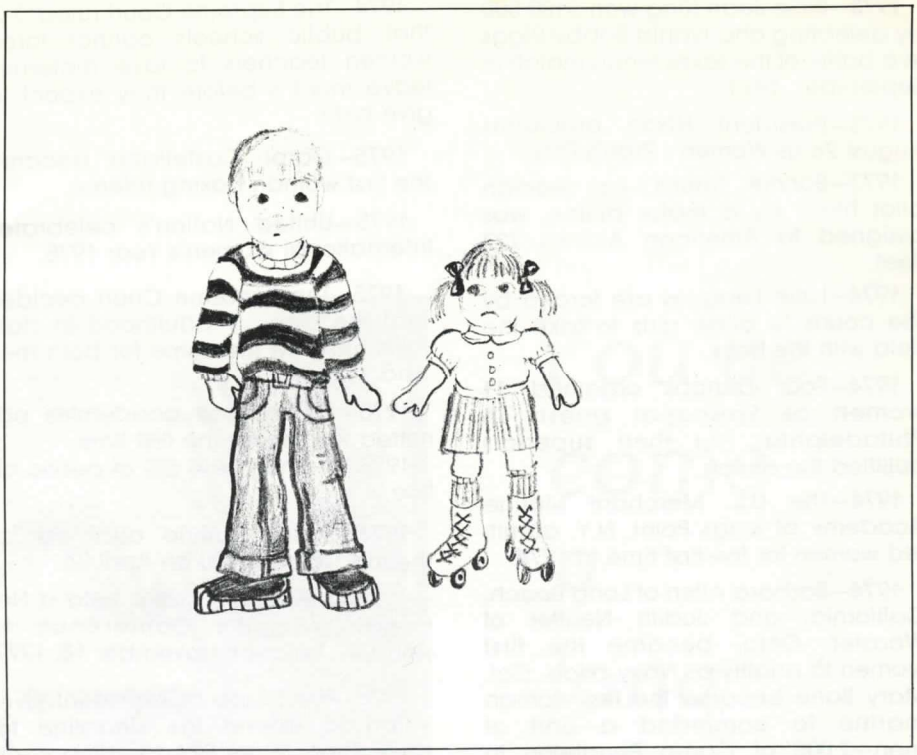
"She cannot skate," said Mark.

"I can help her . . .

"She is just like a girl.

"She gives up."

When Janet tries again, Mark says, "Now you can skate. But just with me to help." Janet . . . never makes a similar comment to Mark."

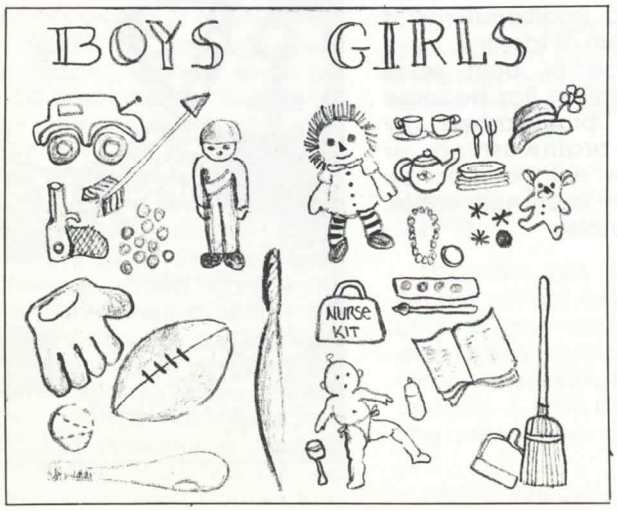


SEXIST CONDITIONING ON THE TUBE

On television, children are also bombarded with subtle sexist messages. In both programming and commercials, women are stereotyped into traditional "feminine" roles. Many advertising sponsors degrade and insult women by using sexist sales pitches. Usually females are portrayed trying to entice and trap a man, or trying to please and keep him once he has been nabbed.

TRUCK VS. DOLLS

A more local example of the way society continually categorizes the sexes was found at the Safeway store in Seal Beach. Until someone complained recently, the toy section of the store was divided. Under the "boys" section were trucks, cars and guns. Under the "girls" sign were dolls, dishes and play housecleaning equipment.



30 YEAR OLD GIRLS

Social stereotyping can be as subtle as the terms used to identify the sexes. Society does not allow females to become adults. Females in their 20's and sometimes even 30's are referred to as "girls," not "women." Yet males in their 20's are never referred to as "boys." In addition, women are frequently labeled as "chicks" or "bitches;" if married, women become "the wife" like "the dog" or "the car." As a girl grows into an adult, society identifies her by her relationship with men. She is daughter, girlfriend, wife, or mother, but not a person worthy of merit as an individual.

The female population has been exploited by American society for over 200 years. Women have provided this country with free slave labor since America inherited the sexist ideas of common law from England. Present stereotypes of men and women stem from these archaic ideas.

The 1970's saw the emergence of a new breed of suffragettes: women outspoken yet rational, determined to band together to change discriminatory practices and attitudes. Like the suffragettes who gained women the right to vote in 1920, the women of the 70's possess a militant spirit to fight the war for female equality. Yet in this decade, the movement is focusing more on specific battles—changing sexist advertising, TV, and school books, equal opportunities in traditional "men's" jobs and in the military, admittance to "boys'" sports, equal pay for equal work—rather than using the bra-burning, Miss America picketing, four letter using tactics of the 1960's.

Many major battles were won by the feminist movement of the 1970's. Still, the stereotype that women are naturally inferior is far from obsolete. Outright discrimination may be unfashionable and even illegal, yet subtle sexist socialization still molds people into traditional sexist roles. A revolution has been re-ignited; but a long fight still lies ahead until America has realized the complete liberation of women.

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